

GO-KYO

PRINCIPLES OF JUDO



ANTON GEESINK

(7th.DAN)

Olympic Gold Medallist. TOKYO

GO-KYO

PRINCIPLES OF JUDO

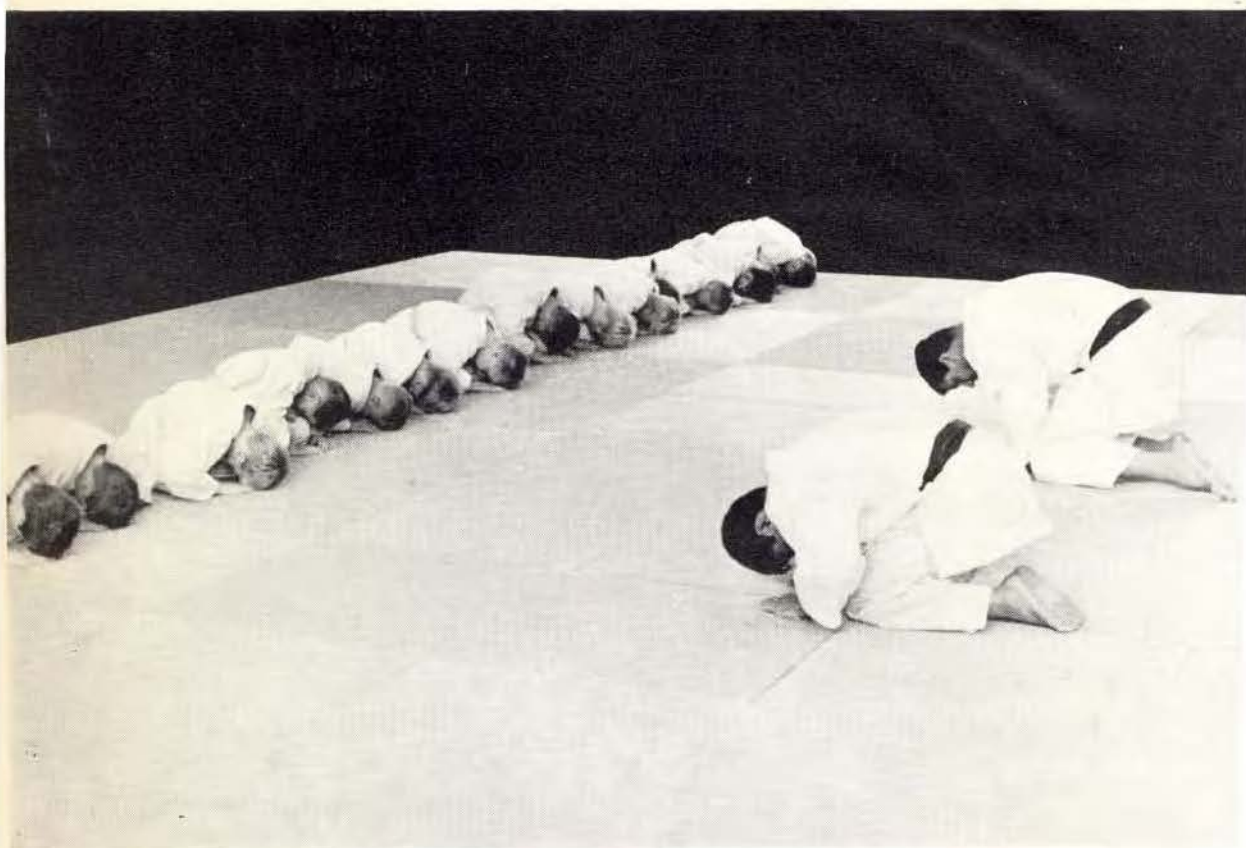
by Anton Geesink

When Dr. Jigoro Kano founded his system of Judo at the end of the last century, he established the classification of the then developed throws into Five Series—the famous Go-Kyo. These are the basis of the classical Judo technique, and on them the champions build up their repertoire. In this book Anton Geesink, who has achieved the highest honours in championship Judo, presents the Five Series to the West.

He is well qualified for the task, for he not only studied these techniques under the leading Japanese teachers in the main Japanese training-halls, but he has repeatedly demonstrated his mastery of many of them in contest against the top-level Japanese contest experts themselves.

He has gone further. Dr. Kano himself said that the development of technique in Judo is limitless, and Geesink is one of the few Westerners to develop special skill in certain variations which are gradually tending to become new throws in their own right. It is his view that the time will come when these new techniques will be formed into a new Series—the Sixth Series.

In this book he gives an authoritative account of the present Five Series, which must be the basis of the technique of every aspiring Judo student.



Go-Kyo Principles of Judo

Anton Geesink

ARCO PUBLISHING COMPANY INC.
NEW YORK

Published by Arco Publishing Company, Inc.
219 Park Avenue South, New York, N.Y. 10003

English language edition
Copyright © W. Foulsham & Co. Ltd., 1967

Translated from the Dutch "Judo Principes—Go-Kyo"
Copyright P. Noordhoff nv, Groningen 1966

All Rights Reserved

No parts of this book may be reproduced by any means, without permission in writing from the publisher, except by a reviewer who wishes to quote brief excerpts in connection with a review in a magazine or newspaper

Library of Congress Catalog Card Number 68-14356
Arco Catalog Number 1719

Made and printed in Great Britain

CONTENTS

pages

Introduction – The Principles of Judo	6 – 8
Fastening the Belt	9 – 10
Aisatsu – Salutation before Contest or Practice	11 – 12
Ukemi-Waza – Falling Technique	13 – 16
Zempo Kaiten – Forward Roll	17

Series I	18 – 31
De-Ashi-Barai – Ankle Sweep	20 – 21
Hiza-Guruma – Knee Wheel	22
Sasae-Tsuri-Komi-Ashi – Lift-Pull Leg Block	23
Uki-Goshi – Floating Hip	24 – 25
O-Soto-Gari – Major Outer Leg-Sweep	26 – 27
O-Goshi – Major Hip	28
O-Uchi-Gari – Major Inner Leg-Sweep	29
Seoi-Nage – Shoulder Throw	30 – 31

Series II	32 – 45
Ko-Soto-Gari – Minor Outer Leg-Sweep	34 – 35
Ko-Uchi-Gari – Minor Inner Leg-Sweep	36
Koshi-Guruma – Hip Wheel	37
Tsuri-Komi-Goshi – Lift-Pull Hip	38
Okuri-Ashi-Harai – Sliding Leg-Sweep	39
Tai-Otoshi – Body Drop	40 – 41
Harai-Goshi – Sweeping Hip	42 – 43
Uchi-Mata – Inner Thigh	44 – 45

Series III	46 – 61
Ko-Soto-Gake – Minor Outer Leg Hook	48 – 49
Tsuri-Goshi – Lifting Hip	50 – 51
Yoko-Otoshi – Side Drop	52 – 53
Ashi-Guruma – Leg Wheel	54 – 55
Hane-Goshi – Crescent Hip	56 – 57
Harai-Tsuri-Komi-Ashi – Sweeping Lift-Pull Leg	58 – 59
Tomoe-Nage – Whirl Throw	60
Kata-Guruma – Shoulder Wheel	61

Series IV	62 – 77
Sumi-Gaeshi – Corner Throw	64 – 65
Tani-Otoshi – Valley Drop	66 – 67
Hane-Maki-Komi – Crescent Winding	68 – 69
Sukui-Nage – Scoop Throw	70 – 71
Utsuri-Goshi – Change Hip	72
O-Guruma – Major Wheel	73
Soto-Maki-Komi – Outer Winding	74 – 75
Uki-Otoshi – Floating Drop	76 – 77

Series V		78 - 95
O-Soto-Guruma - Major Outer Leg Wheel	.	80 - 81
Uki-Waza - Floating Technique	.	82 - 83
Yoko-Wakare - Side Avoiding	.	84 - 85
Yoko-Guruma - Side Wheel	.	86 - 87
Ushiro-Goshi - Back Hip	.	88 - 89
Ura-Nage - Back Throw	.	90 - 91
Sumi-Otoshi - Corner Drop	.	92 - 93
Yoko-Gake - Side Hook	.	94 - 95

Design and Execution of this book:

THE FOLLOWING JUDOKAS ACTED AS UKE:

KIM I TAI, Korea, 4th dan.

Bronze medallist at the Olympic Games held at Tokyo 1964, Middle Weight Class.

Bronze medallist at the World Tournament held at Rio de Janeiro 1965, Middle Weight Class.

HIROSHI MINATOYA, Japan, 4th dan.

Finalist in the World Tournament at Rio de Janeiro 1965, Light Weight Class and acclaimed as the most stylish Judoka there. Has now been guest instructor at Anton Geesink's sports school for two years.

SASAHARA, Japan, 4th dan.

Students' World Champion 1966, medium heavy-weight class.

PETER SNIJDERS, the Netherlands, 3rd dan.

Bronze medallist in the World Championships at Rio de Janeiro 1965, Open category; European champion 1966 middle-weight class.

J. MACKAAY, the Netherlands, 3rd dan.

Champion of the Netherlands in the middle-weight class 1965. Instructor at Anton Geesink's sports school.

The photographs used in this book were taken in the Budokan (Tokyo), Tenri University, Japan, and in Anton Geesink's sports school, the Netherlands.

Go-Kyo—Kano's "Five Series"

Kano, the father of Japan's national sport, created his Judo from Jiu Jitsu; the first principles of Judo he developed with a number of his pupils in his academy, the Kodokan, towards the close of the last century. In doing so he eliminated the dangerous elements from Jiu Jitsu and thus created a fascinating and manly form of combat, a sport whose object it was to throw or master one's opponent without inflicting any injury on him. He had followers from all over the world. Kano's main principle amounts to this: Uke (assailant) attacks Tori (defender) with a direct forward movement and the latter, retreating a step, seeks a weak spot in Uke's attack to use to throw him.

Kano's first throw was the *Ashi-Barai* (Ankle Sweep). It will be quite clear from the technical observations and explanations in this volume that Kano's second throw, the *Hiza-Guruma* (Knee Wheel) was a logical development of the Ankle Sweep. And so too the *Sasae-Tsuri-Komi-Ashi* (Lift-Pull Leg Block), my favourite weapon (see "My Judo"), was also a logical sequence to the *Hiza-Guruma*.

We may safely say that in building up his Judo, Kano worked almost along scientific lines. It took him eight years to complete his first series of eight throws based on his Judo principles. There are now five series of eight throws and each forms a natural group. In point of fact, each series indicates a certain period in the development of Judo. For just as in history we can speak of Pre-history, Antiquity, the Middle Ages, etc., so we can, when discussing the principles of Judo, speak of First Series development, Second Series development, etc. Knowing Japanese Judo, I should not be at all surprised if, in the near future, we no longer speak of *Go-Kyo* but of *Roku-Kyo*—that is to say, a sixth set of Judo principles will have been added to the five already existing ones. ("Go" means five, and "Roku" means six).

The Kawaishi System

It was the Japanese Kawaishi, who for many years lived in France, who began to popularise Judo in Europe. It did not take him long to realise the impatience of the European as opposed to the quiet patience of the Asiatic, and to meet it, he introduced a change in the grading system for Europe. In Japan they had—and still have—three belts only, namely, white, brown and black. Only for official occasions do 6th, 7th and 9th Dans wear a belt of alternate red and white lengths, and 9th and 10th Dans a red one.

The Japanese must exercise a great deal of patience for his promotions, but to practise patience is an essential part of Japanese education. He is used to it. It is quite another matter for the European. He knows, of course, the proverb "Patience is a virtue" but it will never be easy for him to live up to it. Therefore Kawaishi wisely came to his aid and designed a system offering chances of quick promotion. A few months' practice, an examination, and the white belt was replaced by a yellow one. From yellow, progress was rather rapid to orange and so to green, blue, brown and black. This system has greatly contributed towards the popularity of Judo throughout the world and all countries with the exception of Japan and Korea have followed Kawaishi's example in this regard, a fact which surely speaks for itself.

Unfortunately, Kawaishi did not stop there. Whether it was to comply with the western desire for rigid schematization or so that people would speak of Kano's Judo and Kawaishi's Judo I should not like to say; but in any case, Kawaishi thought he had to throw Kano's principles overboard. He ignored the natural development in building up the principles, and made a new classification as follows: he combined all leg throws under one head, numbering them from one to 15 inclusive, did the same with hip throws, shoulder throws, holds, grips, strangles and arm locks and even with the leg and neck locks prohibited in Europe. Moreover, he included throws which do not occur in Kano's principles.

This new classification at first appealed to many people, especially as it seemed to be more comprehensive and less involved, but it soon appeared that it could not be maintained despite its numerous advantages. It will be a long time yet before we no longer experience the results of the use of the Kawaishi system, for it happens only too often that in examinations we see candidates (even teachers!) presenting Kawaishi movements when demonstrating a set of the Go-Kyo principles, which from a technical point of view is quite wrong! We must first be sure of the principles; only then can we proceed to the well founded Go-Kyo-Henka-Waza, i.e. variations of the basic movements used in contest Judo which take into account one's build, natural aptitude, dexterity, speed, etc., by which one can succeed in building up a Tokui-Waza of one's own, viz., a series of personally preferred techniques, as outlined in "My Judo".

Japanese and Dutch Judo

Japanese Judo, chiefly practised at the universities (approximately 60 to 70 per cent) and in the police force, is predominantly contest Judo. For this reason dan promotion is based on quite another system than with us.

Wearers of the black belt, as the reader will probably be aware, can be graded from the 1st to the 10th dan, inclusive. In Japan this dan grading is chiefly based on contest achievements. In the Netherlands, unfortunately, contest is not sufficiently taken into account and grades mainly depend on examination results. The following examples will serve to illustrate my meaning.

Peter Snijders, European youth champion, third in all categories in the 1965 World Championships held at Rio de Janeiro, European middle-weight champion at Luxembourg in 1966, would on his merits in Japan have at least become a 4th dan (5th is the highest contest grade in Japan; the highest grades are only awarded for instructing, study and the promotion of Judo throughout the world, the donating of great financial support to the practice of Judo, etc.). He only recently became a 3rd dan (after passing a technical examination).

Ruska, European champion heavy-weight 1966, who recently became 3rd dan, would long ago have reached a higher grade in Japan. The same can be said of Poglajen, middle-weight champion of Europe in 1965.

In short: in Holland, too little account is taken in gradings of contest Judo. I can, however, understand that some people do not favour contest Judo. Both groups should have equal grading chances. It would therefore be a fine thing in the Netherlands and other countries of the Western World if two forms of examinations were introduced for the awarding of dans:

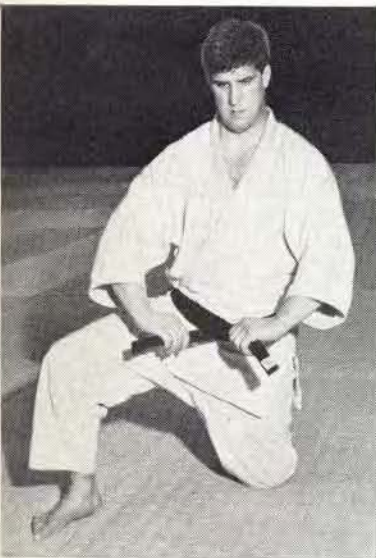
- (1) examination in technique
- (2) examination in contest.

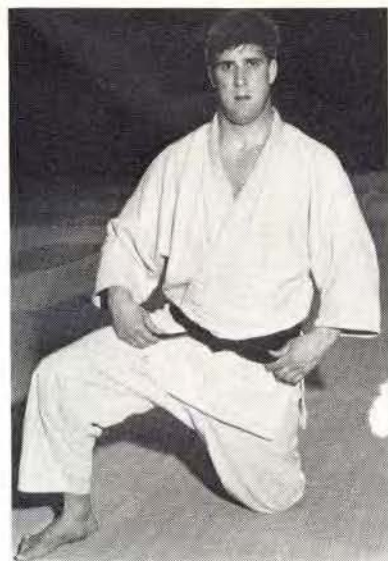
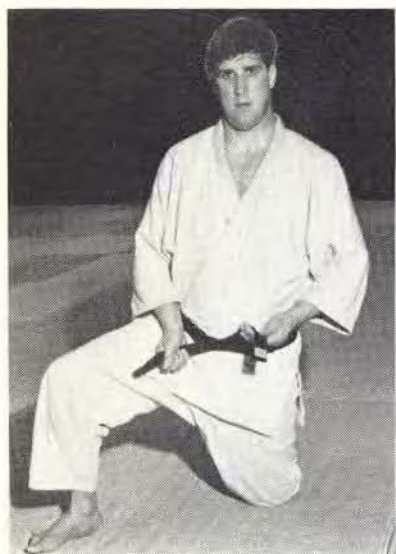
Utrecht, November 1966



Fastening the Belt

To fasten his belt the Judoka (Judo-man) goes down on his left knee, holding his belt as illustrated in the adjacent photo: the two ends hanging loosely and evenly in front of him, the palms of his hands turned inwards. He now passes the belt backwards round his body, changes grip at the back and then brings the ends of the belt stretched straight forward round his body. He puts the right front part of the belt over the left, changing hands again, so that he is now holding the right front length with his left hand and the left front length with his right. He next puts the thumb of his right hand behind the crossing of the two front lengths of the belt (thus between coat and belt) and the index finger of his right hand in front of the cross-over.



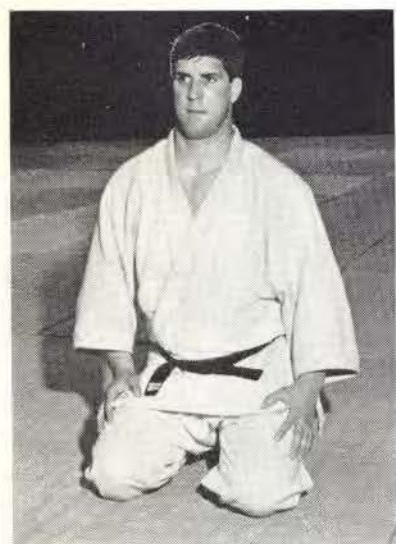


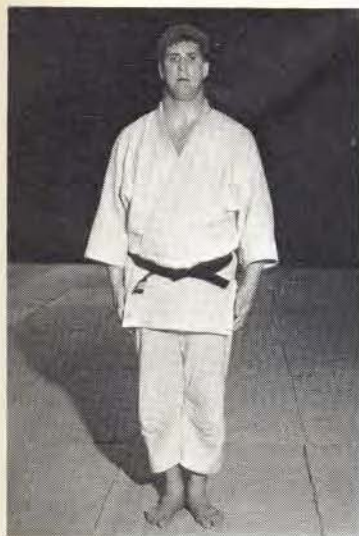
Fastening the Belt (2)

At the cross-over he then passes the right front length upwards under the double thickness of the belt, between belt and jacket and finally round and round the double belt again to the front.

He now grips the two loose front bits and pulls them forward to tie a knot in them again, so that a so-called reef knot, in which both ends of the belt are of equal length, is obtained.

He now goes down on both knees, his buttocks resting on his heels, the lower part of his feet crossed, hands on thighs, the body itself erect. The initial position has been reached.





Aisatsu - Salutation before Contest or Practice

The photos show the posture for saluting one's opponent before beginning contest or practice.

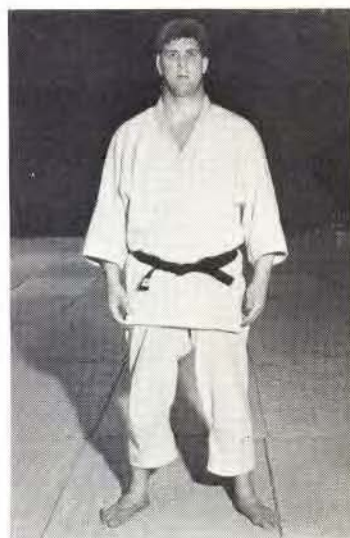
The body correctly poised and alert, hands flat against thighs, heels together and . . . looking one's opponent squarely in the face.

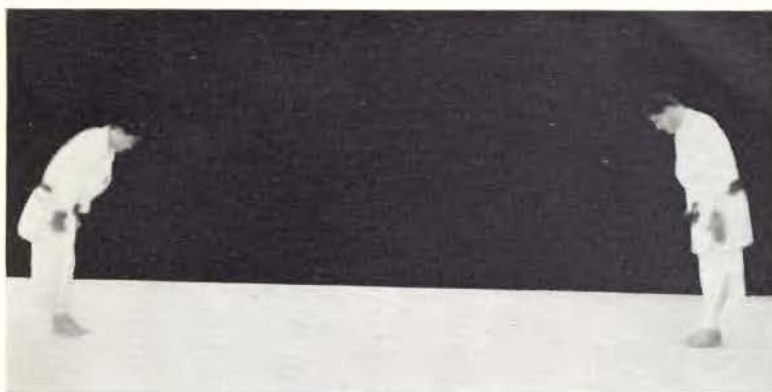
The salutation consists of a slight formal bow in which the whole body takes part, after which the starting position is resumed.

Finally each contestant comes forward one step (first with the left foot, then bringing the right level with it and a little apart). Only when this attitude has been adopted, with feet slightly spread, can the contest begin.

Note: After a contest, the contestants adjust their clothes and await the announcement of the result in the final position (that is, going back in fact to the same position - feet apart - as just before the contest began, after the bow).

After the result has been announced the starting position (feet together) is resumed, after which the opponents make the bow to each other in the usual way.



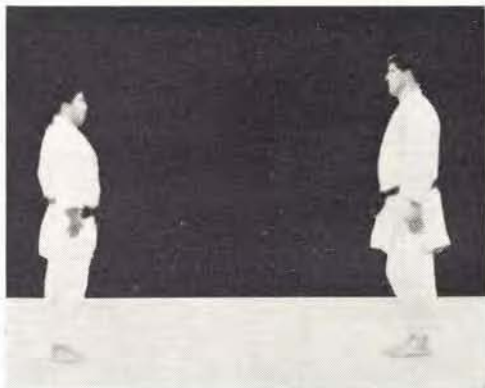


Aisatsu - Salutation before a Contest

The photo above shows that the distance between the two Judokas saluting each other before the commencement of the match is twelve feet.

After exchanging bows the competing Judokas take one pace forward so that the distance separating them is as illustrated in the second photo. It is in this attitude that both wait for the starting signal and for the announcement of the result of the match afterwards.

Partner: Saburo Matsushita, 6th dan, Student Champion of Japan 1955, Youth Champion of Japan 1957, Tokyo Champion 1957, instructor at Nihon University and to the Tokyo Police Force.





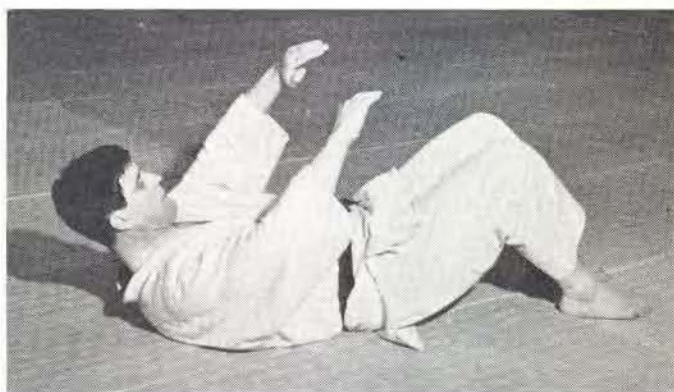
Ukemi-Waza - Falling Technique

In general, falls in Judo are flat on the back. Later we shall see how this fall should be broken; for general interest only we shall also include some exercises in falling sideways and in rolling.

Koho-Ukemi - Falling Backwards

To attain a good backwards fall technique the novice lies on his back on the mat as in the first photo, feet flat on the floor, knees drawn up at an angle of 90° , arms alongside the body, hands flat on the ground, head off the ground(!) and chin on chest.

He now raises his arms and gives the floor a smart blow from the shoulder with his arm and the flat of his hand, in order thus to ensure good breakfalling. This is naturally repeated a number of times, for such a technique must be quite automatic.





Ukemi-Waza - Falling Technique

Koho-Ukemi - Backwards fall from a standing position

After having taken a short pace backwards, we bend our knees, lowering the body till the buttocks rest on the heels, hand stretched forwards to keep good balance and to be able to give the smack later, and so to come to a perfect breakfall.

We then continue to roll backwards, the buttocks coming on to the mats, at the same time sliding the soles of the feet along the ground flat on the mats, till knees are bent at an angle of 90°; the arms remain stretched straight out in front of the body.

We continue the roll, legs going up and spreading out so that we can still see our opponent, and we make the beat. For this note that the arms touch the floor before (!) the body, so breaking the fall and we take care that the head is kept off the floor (injury!).

Note: To separate the legs is most important. If they are together they may block one's vision, so that one can no longer see what the opponent is doing or going to do! Spreading the legs enables one to see between them.

This spreading of the legs is facilitated by slightly turning the bent knees outwards, on landing in a sitting position on the floor.



Ukemi-Waza - Falling Technique

Sokuho-Ukemi - Falling Sideways

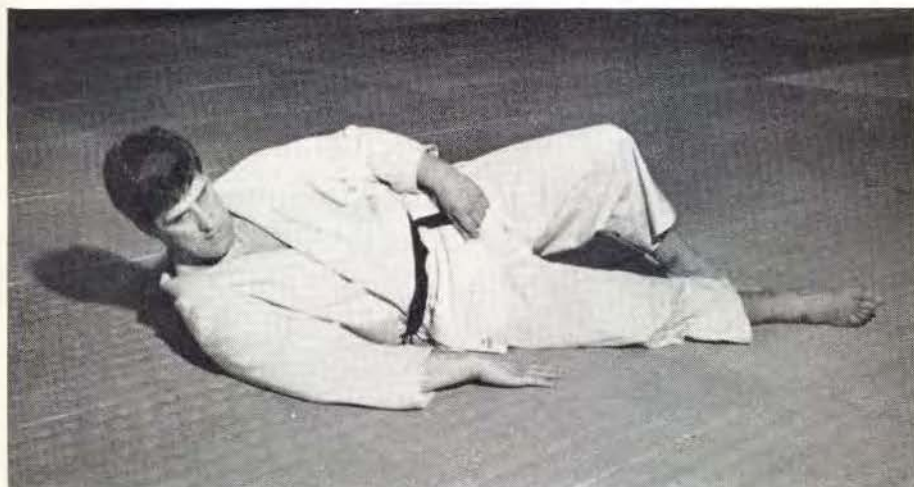
In falling to the right or left the procedure is as follows:

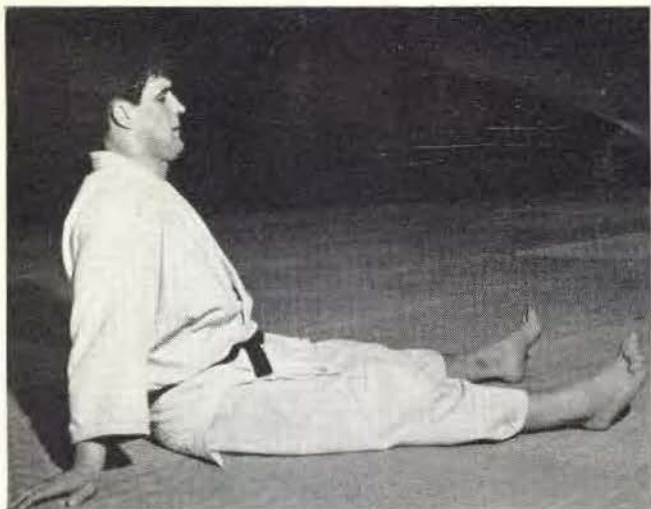
(to the right) Right leg stretched, left leg bent with the sole of the foot flat on the ground midway between the right foot and knee.

The left hand is relaxed; the right arm from the shoulder, beats the mats flat against them, as in the backwards fall.

Repeat this a few times.

The similar fall to the left needs no further explanation.





Ukemi-Waza - Falling Technique

Never like these!

First photo: It is obvious that with such a wrong technique as this, serious injuries to wrist, elbow or shoulder can hardly be avoided.

Second photo: If the head is not held well forward in this backwards fall, a slight concussion is likely to call a temporary halt to Judo aspirations!

Third photo: This sideways fall is also clearly being done in the wrong way and consequently is not without risk of injury to elbow or shoulder.





Zempo-Kaiten - Head Roll or Forward Roll

I bend forward, right foot advanced, left hand on the ground. I slide my right hand and then the lower arm across the mats towards my feet. You will get the idea from the photographs.

Now my left leg swings upwards and my "sliding" right arm goes through the resultant opening between the right leg and left arm. Looking under my left arm, I make a supple roll forward over my right shoulder. It can clearly be seen in the second photo that my left hand remains my support. (My right hand has completely gone under my left arm.)

By continuing the roll I come down as described in the sideways fall, and can give the floor a good smack alongside my body. By doing this head roll more quickly I can come back to the standing position immediately.



Series I

De-Ashi-Barai

Hiza-Guruma

Sasae-Tsuri-Komi-Ashi

Uki-Goshi

O-Soto-Gari

O-Goshi

O-Uchi-Gari

Seoi-Nage

De-Ashi-Barai - Ankle Sweep

We begin from the natural starting position, Shizen-Tai, as it is called, each holding his opponent's left lapel with the right hand and his right sleeve with the left.

In Japanese, the initial attacker is called Uke; the man attacked, who ultimately makes the throw, is called Tori.

Uke takes a straight step forward with his right foot and I immediately take a short diagonal pace backwards with my right foot towards my left foot, so bringing right and left feet into line. Thus Uke advances with his right foot and I go backwards.

I now place my left foot sideways against the outer part of Uke's right ankle, in such a way that my foot does not touch the ground. At the same time I pull ("steer") him with my left hand diagonally towards me in the direction of my right foot.

Whilst his balance is thus disturbed, I sweep his right foot, which is still off the ground, away inwards, on which, aided by my pulling and steering hands, he falls.





Hiza-Guruma - Knee Wheel

From Shizen-Tai, Uke steps forward with his right foot. At the same moment I take a step backwards with my left.

Uke comes on and steps forward now with his left foot. I fall in with this and retreat with my right but in doing so I make a slightly deviating movement to the right so that my toes point inwards in the direction of my left foot. We are now in a position in which Uke stands with his left foot in front and I have my right foot outside it, so that my toes, as it were, point across his toes in the direction of my left leg.

At this instant Uke wants to step forward with his right foot. I avail myself of this opportunity to get him off balance, blocking his forward movement with my raised left foot at the height of his right knee and allowing the movement of his body to continue by pulling the upper part of his body forward with my left hand and steering him "round" with my right.

During his fall Uke's body turns like a wheel around the axle formed by my blocking foot against his knee.

For use in contest Judo, see "My Judo" pages 18, 19 and 22.

Uke: Hiroshi Minatoya.



Sasae-Tsuri-Komi-Ashi - Lift-Pull Leg Block

One begins as in Hiza-Guruma: Uke Minatoya has taken a pace forward with his right foot. I follow his movement making a simultaneous smooth pace backwards with my left leg. Minatoya has come on putting his left foot forwards. I again follow with my right leg backwards, right heel turned outwards and the toes of the right foot pointing inwards towards his left leg as in the Hiza-Guruma. Minatoya has meanwhile advanced his right leg, which has now almost passed his left. Thus the blocking with my left foot takes place a fraction of a second later than in Hiza-Guruma, in which I made the block before his leg had begun to move.

His leg swinging forward is now blocked, "supported" by the inside of my foot just above and on his instep. The pressure on his right foot makes Uke withdraw his right foot backwards in defence, which is the moment to complete the throw. I lift and pull Uke's body, which is completely off balance, over my stretched leg support till he falls. (Note how my whole body is, as it were, stretched in one straight line from toes to neck, contrary to the Hiza-Guruma, where my blocking left leg and the upper part of my body form a distinct angle.)

For use in contest Judo see "My Judo", pages 20 to 23.

Uke: Hiroshi Minatoya.

Uki-Goshi - Floating Hip

From Shizen-Tai, Uke steps forward with his right foot and I simultaneously step back with my left (not too big a step).

In doing so I take especially good care to keep my left foot turned outwards, following the turn to some extent with my pelvis; the foot is to turn outwards so that it anticipates the turn which I am going to make with my body (see first photo).

At the same moment Uke comes forward with his left leg past his right. I close up my right leg very quickly to my left, foot turned in the same direction as the left was pointing. There is still a gap between us.

I take the opportunity to close it and make contact with Uke. (Without what is known as "contact" one can never execute a throw well; one can never control the opponent.)

Again very quickly I put my right arm round Uke whilst still standing erect. (Second photo.)

As I do this smoothly and rapidly, Uke is still coming forward with his left foot. My action of putting my right foot down quickly, turned away from him, had already had the effect of bringing him on to his toes and off balance; now I bend my upper body forward and swing Uke round my right hip to the mat.

Uke: Kim I Tai



O-Soto-Gari - Major Outer Leg-Sweep

From Shizen-Tai Uke again steps forward with his right foot and tries to put his right foot between mine.

I at once take a diagonal step with my left foot, so that the latter comes next to his right foot, with a space of about four inches in between. At this moment Uke is about to advance his left leg. I help him on, if necessary, by pulling him with my right hand.

When his left leg has passed his right I intercept him with my right lower arm and pull him against my body with my left hand, causing his body to bend backwards (see photo).

As his leg is off the ground and his body has made a backwards bend, he is now completely off balance. This is then the moment for me to make O-Soto-Gari.

I insert my right leg quickly and forcefully behind Uke's supporting leg and then just as quickly and powerfully that right leg sweeps Uke's supporting leg away backwards. By simultaneously bending the upper part of my body forward, at the same time carrying Uke's body backwards with me, a perfect finishing touch is provided to this fine throw.

For use in contest Judo, see "My Judo", pages 14 to 17.

Uke: Hiroshi Minatoya.





O-Goshi - Major Hip

The beginning is exactly the same as in Uki-Goshi: from Shizen-Tai, Uke steps forward with his right foot, at the same time I take not too big a pace backwards, turning my left foot and pelvis outwards as I do so.

When Uke then brings his left foot forward I again make a "hole" by quickly turning my right foot and placing it alongside my left.

I again take advantage of this opportunity to make contact with Uke, who is meanwhile on his toes and off balance, by pulling him towards me with my left hand and encircling his waist with my right arm.

The difference from Uki-Goshi is that in the present throw I bend my knees well so that his entire weight rests on my hip. I now throw him *over* my hip. Whereas in Uki-Goshi I turned him and swung him *round* my hip (see page 24 again).

Uke: Kim I Tai.



O-Uchi-Gari - Major Inner Leg-Sweep

From Shizen-Tai, Uke again steps forward with his right foot and I simultaneously take a very small pace backwards with my left as in Uki-Goshi and O-Goshi.

To recover himself, Uke advances quickly with his left foot but just as he is going to put his left foot down, I carry it backwards towards me with the inside of my right foot (see middle photo).

In this way, I lengthen his step forward, so that he loses his balance.

By my continuing to pull to the left and keeping on pushing to the right, Uke is thus thrown on his left side.

For use in contest Judo, see "My Judo", pages 24 and 25.
Uke: Sasahara.

Seoi-Nage - Shoulder Throw

The beginning of this throw differs very slightly from that of Uki-Goshi and O-Goshi. I make exactly the same twisting movement with legs and pelvis on Uke's coming in with his right foot from Shizen-Tai; only now I do not hook my right arm round his waist but place it under his right armpit. His armpit comes on to the angle of my right elbow, thus shutting him out further as it were. (See second photo.)

My legs are only in the right position here if they are slightly bent and are placed somewhat apart (directly under the shoulders, thus at shoulder width).

As Uke advances his left leg, I can now, by bending forward, easily take him over my shoulder and throw him. Seoi-Nage means in fact to throw via the shoulder.

For use in contest Judo, see "My Judo", pages 42 to 49.

Uke: Kim I Tai.





Series II

Ko-Soto-Gari

Ko-Uchi-Gari

Koshi-Guruma

Tsuri-Komi-Goshi

Okuri-Ashi-Harai

Tai-Otoshi

Harai-Goshi

Uchi-Mata

Ko-Soto-Gari - Minor Outer Leg-Sweep

From Shizen-Tai, Uke advances slightly inwards with his right foot, so that his right foot comes between my legs.

At that moment I do not step backwards with my left foot as I would usually do, but instead, I step as it were round behind him; in doing so my body makes a half turn (round) so that Uke now stands with his right foot forward and I have turned so that his side is in front of me. (See first photo.)

As soon as he has now put his right foot down I sweep his heel with my left foot, which, as it were, lengthens his pace a good deal, in fact over-extends him so that his left knee gives way and he falls backwards.

To bring off this throw well, while I was turning my body to the right as Uke came in, I simultaneously pulled the upper part of his body straight down with my left hand, gripping his right sleeve; my pull down is at right angles to the footsweep which is horizontal. To recapitulate: he advances with the right foot, I step round with the left and pull down in the resulting space; now my sweep with my left leg behind and against the heel of Uke's advanced right foot!

Uke: J. Mackaay.





Ko-Uchi-Gari - Minor Inner Leg-Sweep

From Shizen-Tai, Uke makes a big step forward with his right foot, as if he were going to put that right foot on my left foot.

At the same moment I step very quickly slightly backwards to the left, turning my foot slightly inwards as I do so, so that my body too makes a quarter turn to face Uke's body.

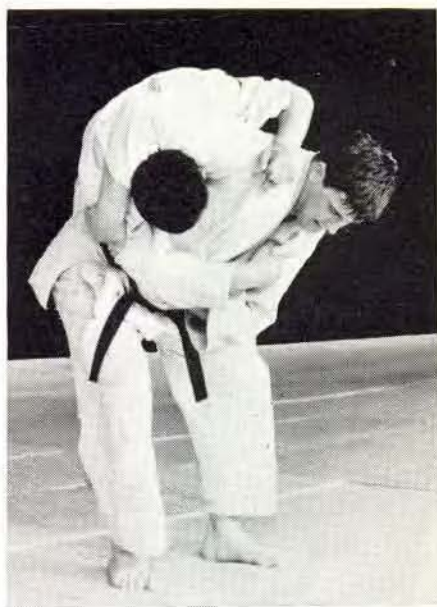
At the moment that he puts his foot down I sweep the heel of his advanced right foot with the inside of my right foot.

I again make him lengthen his step because I take good care to make my sweep in the same forward direction as that in which he is advancing his right foot.

Uke's step thus becomes much too long, his left knee gives way and he falls backwards.

Uke: J. Mackaay.

For use in contest Judo, see "My Judo", pages 26 and 27.



Koshi-Guruma - Hip Wheel

Uke steps forward from Shizen-Tai with his right foot and I take not too long a pace backwards with my left, as in O-Goshi and Uki-Goshi, meanwhile turning my left foot slightly outwards, as it were, in the same direction as his right foot; at the same time twisting my right hip towards him.

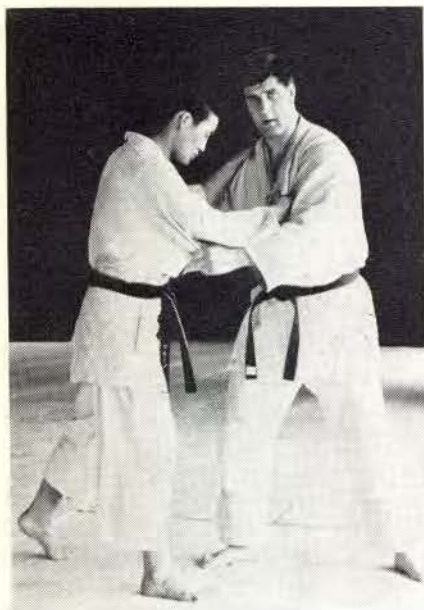
When Uke advances his left leg, I quickly bring up my right leg past his left leg and twist my right hip through the gap thus created, just past Uke's pelvis.

Pulling his right sleeve with my left hand I wrap my right arm round his head.

I thus turn him forwards in a throwing action in which my hip forms the axis of his turn.

(Note how by keeping my feet flat on the ground and my knees slightly bent, I have provided myself with a firm balance.)

Uke: Sasahara.



Tsuri-Komi-Goshi - Lift-Pull Hip

Here too Uke steps forward with his right foot and I step backwards with my left, my foot slightly turned outwards.

When Uke advances with his left foot past his right leg I pull him down with my left hand on his right sleeve, which gives me the opportunity of putting my right hand under his left armpit. I now pull him forward with my left hand, my knees bent (having meanwhile brought up my right foot); my hip goes to the right into the gap and I lift him over my hip and thus complete my throw.

For use in contest Judo, see "My Judo", pages 28 and 29.

Uke: Sasahara.



Okuri-Ashi-Harai - Sliding Leg-Sweep

From Shizen-Tai, Uke steps to the side with his left foot. At the same moment I step to my right, thus going with him.

Then as soon as Uke begins to bring up his right leg, my left foot sweeps his right leg in the direction in which it is going. I thus give him greater speed.

At the moment that Uke's two feet touch each other I pull his body in the opposite direction, i.e. horizontally to his right, with my left arm, so that his weight comes over his right leg.

He has now been brought completely off balance and I can complete my ankle sweep, as in the last photo - the action is to make him glide, so to say.

Uke: Hiroshi Minatoya.



Tai-Otoshi - Forwards Fall

As before Uke advances with his right foot forward, whilst I retire with my left.

Uke then continues and advances his left leg. I turn my body round so that my back comes against Uke's front; in doing this I remain standing on my left leg, my right foot relaxed (but not on the ground).

I postpone my attack until his left leg has passed his right (third photo).

In the opening which has then been made I place my stretched right leg, maintaining good contact with my hands - the right hand on his lapel, left hand on his sleeve - and so throw Uke in the direction in which he was going (namely forwards) over that stretched leg. Tai-Otoshi with stretched knees.

Uke: J. Mackaay.





Harai-Goshi - Sweeping Hip

From Shizen-Tai Uke again steps forward with his right foot and I again step backwards with the left, bringing up the right. (Thus I am again standing with my back to his front). As Uke now advances his left leg I simultaneously put my right leg through the gap which has thus originated between us.

From the position in the first photo I afterwards swing my right leg backwards against the outside of his (right) standing leg.

I have ensured good contact with my left hand pulling firmly at his right sleeve and with my right hand under his left armpit, with which I also, as it were, lift; I lean forward and sweep him over my hip.

For use in contest Judo, see "My Judo", pages 30 and 31.

Uke: Kim I Tai.



Uchi-Mata - Inner Thigh

Uke takes a step forward with his right foot and I at once take a short pace backwards with my left, at the same time making a slight turn outwards, as we have already seen in so many throws.

I now pull him in such a way with my arms that his next step forward with the left foot becomes a more outwardly directed pace, in an arc, as it were. As at the same time I step forward with my right foot, even past Uke's right foot, a good deal of distance has come between us. Uchi-Mata cannot be performed without this distance!

I then stand on my right leg and take such a big step backwards that my left leg comes between Uke's legs. (My pace backwards with my left foot was one of perhaps more than a yard!)

I now pull Uke's body firmly towards me, bend well forwards and at the same time swing my right leg backwards between his legs, so that my leg lightly touches the inside of his right thigh. I have to turn Uke well round in his fall (my hands are especially important in this work), and he will land well on his side, to complete the Uchi-Mata.

For use in contest Judo, see "My Judo", pages 32 to 37.

Uke: Hiroshi Minatoya.





Series III

Ko-Soto-Gake

Tsuri-Goshi

Yoko-Otoshi

Ashi-Guruma

Hane-Goshi

Harai-Tsuri-Komi-Ashi

Tomoe-Nage

Kata-Guruma

Ko-Soto-Gake - Minor Outer Leg-Hook

Uke again steps forward with his right foot and going with him I step backwards with my left but simultaneously place my right foot on the spot where my left foot stood formerly, making the toes of my right foot touch against the toes of his right foot.

Uke who is now making to advance with his left foot is intercepted by my right arm. I lift him up as it were at his left shoulder and pull his right shoulder straight down with my left arm. (The action can be clearly observed in the last photograph.) In this way I get plenty of room to get my right hand well under his left armpit (second photo), and also I get his full weight on his right foot.

I now bring the sole of my left foot almost completely behind his right ankle, then hooking his right leg towards me past my right (supporting) leg I throw him with Ko-Soto-Gake.

Uke: Peter Snijders.



Tsuri-Goshi - Lifting Hip

Uke takes a step forward with his right foot. I take a step backwards with my left and again turn the foot somewhat outwards as in Tsuri-Komi-Goshi, thus creating, as it were, a gap.

As Uke now advances his left leg, he throws his left arm round my waist. I immediately step into him with my right foot, placing my right leg into the aforesaid gap, at the same time putting my right arm over his left shoulder and upper arm and gripping his belt at the back—as I do this, I bend my knees supply and place my hip in front of his body to throw him over it, as shown in the last photo.

Uke: Hiroshi Minatoya.



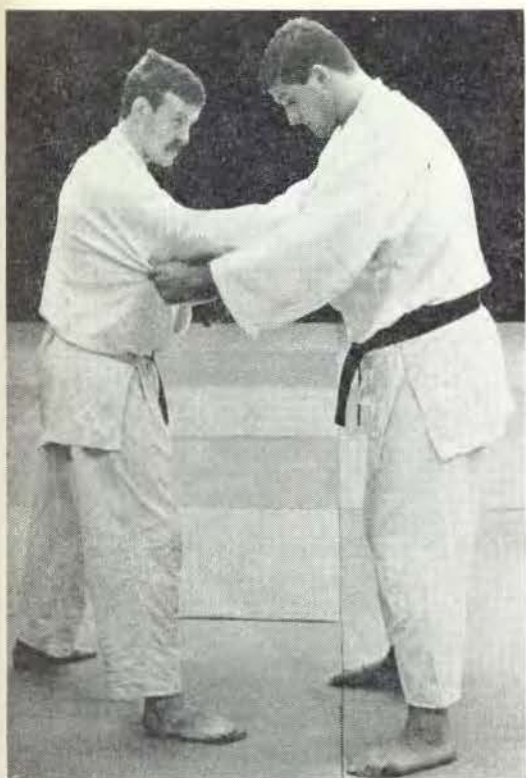
Yoko-Otoshi - Sideways Drop

From Shizen-Tai, Uke has advanced with his right foot. So far I have done nothing.

I wait till he continues his forward movement with his left foot, and then swing myself completely over to the left, with my left leg stretched along the mat before and past Uke, and my right leg bent, foot flat on the ground between his legs. In doing this, I am holding on to Uke's right sleeve with my left hand and am pulling it with me. (Second photo.)

I now pull him straight down with my left arm, at the same time keep pushing him with my right arm upwards, whereby he is thrown as in the last photo. I still follow Uke with my eyes to see that he is under control!

Uke: J. Mackaay.



Ashi-Guruma - Leg Wheel

From Shizen-Tai, Uke steps diagonally forward with his right foot. I retire quickly with my right foot and move my left foot forward and inwards, so that my left foot comes to stand on the spot where my right foot was originally.

I do not wait for Uke to advance his left foot but at once avail myself of the opening made by my previous move. I turn around on my left leg as support, and place my right leg in the opening, with the inside back of the leg against, outside and above his right knee.

Uke advances his left leg in defence and tries to pull me to the right.

With my right arm under his armpit I turn to the left; pushing to the right and pulling to the left I get his weight over his right standing leg. I now, as it were, screw Uke round my right leg to the mat.

Uke: Hiroshi Minatoya



Hane-Goshi - Crescent Hip

As in so many throws, Uke first steps forward with his right foot and I step backwards with my left. Uke continues and comes forward with his left foot. At this same moment I turn around to the left, so that we arrive in the position shown in the first photograph. I am now standing straight in front of Uke with my back against his front, my left foot flat on the ground and my right foot relaxed and in front of him, to obtain the distance which will enable me to get speed and force into that leg with the next move.

I now swing my leg backwards in a crescent-shaped movement against Uke's right lower leg, from his knee downwards. Meanwhile I have put my right hand under Uke's left armpit in order to raise his shoulder and have pulled him well over to the left. (Second and third photos.)

The whole is a supple and continuous movement,; after turning and making the crescent movement to the rear, I throw Uke as in the last photo, swinging my right leg up and myself leaning well forward. Thus Uke goes straight over my hip and I stand with all my weight on my left leg.

Uke: Peter Snijders.



Harai-Tsuri-Komi-Ashi - Sweeping Lift-Pull Leg

From Shizen-Tai, Uke Minatoya advances with his right foot. I follow and step backwards with my left.

Uke goes on and comes in with his left foot but this time I do not follow but intercept his left foot on the inside with the outside of my right foot and push that left leg as it were backwards. He now withdraws his left leg and I take advantage of this opportunity to pin him on his right foot. I do that by raising his left shoulder well with my right hand under his left armpit and pulling him forward with my raised left arm.

Now Uke brings his left leg forward again in an effort to obtain support, but does not get as far as that, for before he can put his left foot down (i.e. when his left foot is just about to pass his right), I have already turned round and been able to "sweep" the inside of my left foot against the instep of his right foot. In this way I swing Uke over my leg to the mat. Lifting with the right arm, pulling with the left, sweeping with the left leg, making the sweep close to the mat - that is the course of the Harai-Tsuri-Komi-Ashi.

Uke: Hiroshi Minatoya.





Tomoe-Nage - Whirl Throw

Uke has advanced from Shizen-Tai in an effort to place his right foot between mine, but I have immediately turned my left foot inwards and placed it between his.

To recover his balance Uke now comes forward with his left foot to push me over. I offer no resistance but bend my left knee so that my hind-quarters rest on the ground immediately behind my heel. This forces Uke to lean right over me and so to lose still more balance.

At the same time I have placed my right foot in his stomach to push Uke forcefully to the mat in a circular motion with my right leg. For this purpose I have kept my left foot planted firmly on the ground and my hips stretched upwards.

Uke: J. Mackaay.





Kata-Guruma - Shoulder Wheel

Uke advances with his right foot. I retreat with my left, so that I come to stand rather side-ways on to him. While doing so I keep my left hand raised.

When Uke then steps forward with his left foot I duck in under him, as can be seen in the second photo, with my right leg between his spread legs; meanwhile I am keeping my left arm stretched outwards, and I stretch my right arm far forward and bring my right arm round his right upper leg. At the same time I stretch my knees and turn Uke over my shoulder in a fall first pulling him forward to the left and then pushing and steering him to the right. To facilitate this throw, in rising, I take a short pace with my left foot round to the rear.

Uke: Hiroshi Minatoya.





Tomoe-Nage - Whirl Throw

Uke has advanced from Shizen-Tai in an effort to place his right foot between mine, but I have immediately turned my left foot inwards and placed it between his.

To recover his balance Uke now comes forward with his left foot to push me over. I offer no resistance but bend my left knee so that my hind-quarters rest on the ground immediately behind my heel. This forces Uke to lean right over me and so to lose still more balance.

At the same time I have placed my right foot in his stomach to push Uke forcefully to the mat in a circular motion with my right leg. For this purpose I have kept my left foot planted firmly on the ground and my hips stretched upwards.

Uke: J. Mackaay.





Kata-Guruma - Shoulder Wheel

Uke advances with his right foot. I retreat with my left, so that I come to stand rather side-ways on to him. While doing so I keep my left hand raised.

When Uke then steps forward with his left foot I duck in under him, as can be seen in the second photo, with my right leg between his spread legs; meanwhile I am keeping my left arm stretched outwards, and I stretch my right arm far forward and bring my right arm round his right upper leg. At the same time I stretch my knees and turn Uke over my shoulder in a fall first pulling him forward to the left and then pushing and steering him to the right. To facilitate this throw, in rising, I take a short pace with my left foot round to the rear.

Uke: Hiroshi Minatoya.





Series IV

Sumi-Gaeshi

Tani-Otoshi

Hane-Maki-Komi

Sukui-Nage

Utsuri-Goshi

O-Guruma

Soto-Make-Komi

Uki-Otoshi

Sumi-Gaeshi - Corner Throw

After stepping in with his right foot Uke has gripped me with his right hand under my left armpit at the back about the level of the shoulder blade, and with his left arm and hand round my right elbow, on the sleeve close to the armpit. I have adopted exactly the same position. We confront each other with the upper part of our bodies turned towards the left. We have, as it were, screwed each other in with our heads against each other's right shoulder.

I immediately assume the initiative by pulling to the right and putting my right foot inwards between his feet. I then pull him towards me to the left and step with my left foot still further between his legs, as a result of which I have come erect from out of my crouching initial attitude; now I hold him firmly drawn against me.

The moment has now come for me, supporting myself wholly on my left foot, to go down backwards on to my left heel, almost underneath him.

I let my left leg give way under me and allow myself to fall backwards with my right leg stretched upright; by keeping good contact with my arms and keeping my left foot flat on the mat as support, I can further raise my hips to add force to the throw.

Uke: Peter Snijders.



Tani-Otoshi - Valley Drop

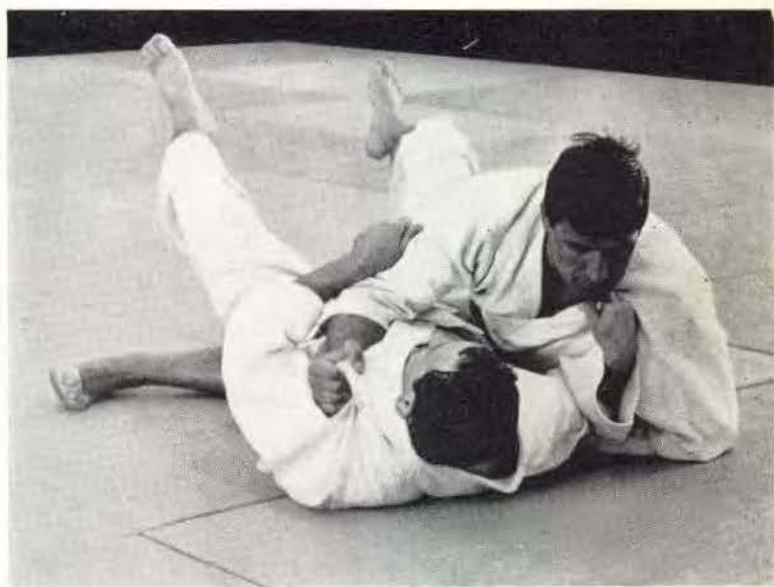
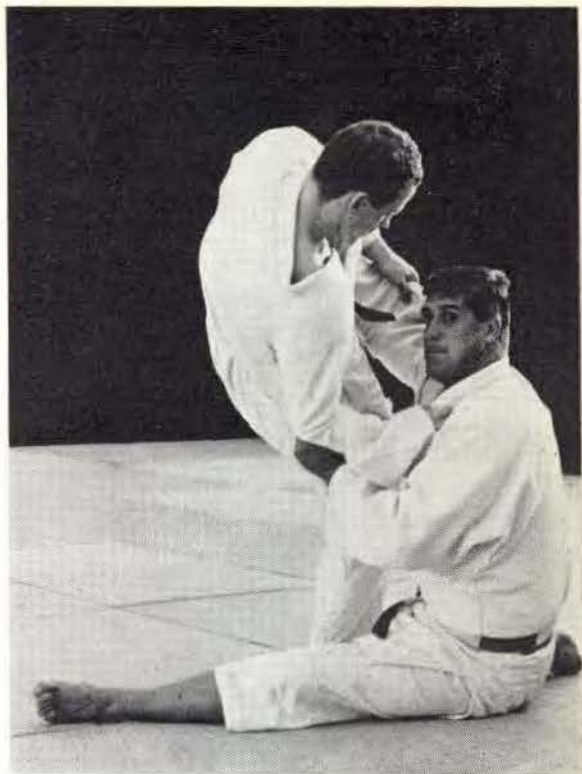
When Uke has advanced from Shizen-Tai with his right foot I step with my right foot just in front of his right foot, so that I immediately block him in his movement.

He will now advance his left leg. I help him in this by pulling him towards me with my right arm on his left lapel, in such a way that he comes to stand on the front part of his right foot.

I now let my right knee sag and place my stretched left leg beyond Uke, as in the second photo. In doing so I pull him with my left arm directly downwards and push him with my right arm over my left leg which is extended straight forward.

Finally, by twisting the upper part of my body round, so that I come to be almost on my stomach, I get a splendid purchase on my left elbow resting on the ground to push Uke flat on to the mat with my right fore-arm. Thus Uke is thrown with his legs in the air.

Uke: Peter Snijders.



Hane-Maki-Komi - Crescent Winding

Uke steps obliquely forward with his right foot letting his knee sag. I reply with a counter movement and pull him somewhat with my left arm forward in the same direction as he is going, which causes his knee to sag still further. I place my left leg to counter his movement, going in front between his feet (first photo). I have as it were, passed my left leg in front of my right, and turned the inside of my foot towards him.

He will now bring up his left foot. I pull him up, spin round and place my bent right leg in front of his pelvis. I stretch my body, continue to pull his right arm firmly against me with my left hand and now place my right arm over it.

By bringing my body forward and making a real sweeping movement with my bent right lower leg Uke comes to hang in the air, as can be seen in the third photo.

The most difficult part of the Hane-Maki-Komi is yet still to come. To complete it well Tori must take care not to land on Uke, but as shown clearly in my fourth photo. Tori thus falls first, but checks his fall himself on his free right forearm so that there is sufficient room left between him and the mat to throw Uke behind him on to the mat.

Uke: Peter Snijders.



Sukui-Nage - Scoop Throw

Uke has stepped forward with his right foot and has thrown his right arm round my neck. I have immediately passed my left arm in front of his body under his left arm (pit), thumb pointing towards the ground, holding him round the body near the belt at the back. At the same time I have also placed my left leg forward and brought up my right leg, to get myself a good position behind him.

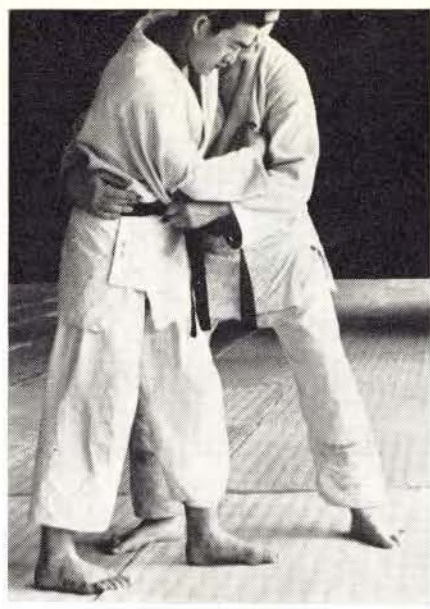
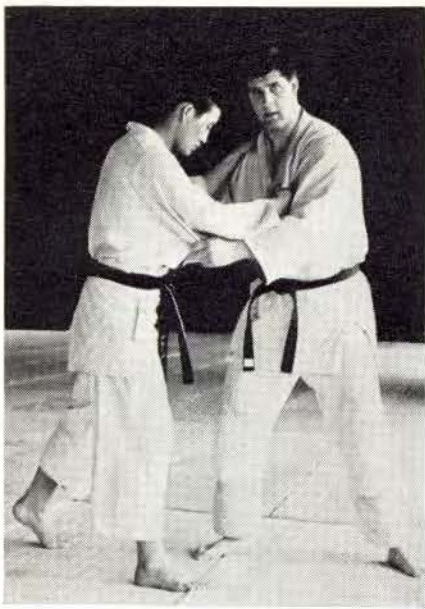
Uke now feels constricted and will advance his left leg. This means that his whole weight comes on his right leg which is right beside me. It is now easy for me to lift Uke, especially as I have him firmly clasped to me with my left arm, by straightening my knees and protruding my abdomen well out, as can be seen in the third photo. (I have my right arm in the hollow of Uke's knee and my left arm round his body. I am still firmly holding his body.)

Now by twisting my body backwards to the left, pressing down my left forearm and raising my right arm I "scoop" him, as it were, head first behind me to the mat.

Uke: Peter Snijders.

Note: If I do not do the scooping movement backwards but let him fall on the mat in front of me, I run the risk that he will land on his feet.





Utsuri-Goshi - Change Hip

As usual Uke steps forward with his right foot from Shizen-Tai and I step round sideways making about a quarter turn outwards.

Uke now steps in forward with his left foot and puts his left hand and arm over my shoulder. At the same moment I sag a little at the knees and put my right arm round his waist.

I lift him up and now Uke, anticipating that I intend to throw him on to his back, draws his legs in backwards.

At the same time I bend my knees still more and place my hip in the gap thus created. I pull him over my hip with my right hand and throw him forwards.

Uke: Sasahara.





O-Guruma - Major Wheel

Uke takes an oblique step forward and in doing so leans, as it were, his whole weight on his right leg. (He now stands with his weight over his knee!)

I now take a short pace backwards to the right and bring my left foot to the spot where my right leg first stood.

Uke immediately steps forward. At the same moment, I spin on my supporting left leg and bring my right foot, as illustrated in the second photo, through the gap created in front of his right upper leg, and pull his right arm and the upper part of his body in that same direction in front of me. My right leg then forms the axis over which and by which Uke will be rolled on to the mat from a screwing movement of my body.

Uke: Hiroshi Minatoya.

Soto-Maki-Komi - Outer Winding

Uke advances from Shizen-Tai with his right foot. As Tori, I at once retire a little with my right leg, placing my left foot on the spot where my right foot had been a moment before.

Uke comes forward almost simultaneously with his left foot and I turn my body quickly so as to assume the position shown in the first photograph.

Pulling Uke's right sleeve with my left hand I get enormous leverage to complete the Outer Winding throw in a screwing movement, turning and falling to the right.

In the last two photos one can clearly see how, in falling, I have been able to keep my body off the ground; always pulling at his right sleeve with my left hand, getting support on the ground with my right forearm and fully open hand and ultimately using my right leg as a final support I am able to keep Uke under complete control.

(For the first two positions, see Hane-Maki-Komi, Ashi-Guruma, O-Guruma.)

Uke: Peter Snijders.



Uki-Otoshi - Floating Drop

Uke having come in with his right foot, I retire a good distance with my left, so much so that I can put my left knee on the ground. My toes should serve as support. This brings Uke off balance in an advanced bent forward attitude. I help him on by pulling him well by his right sleeve with my left hand.

Uke tries to recover by advancing his left leg. If he should succeed in getting his left foot on to the ground he would be able to find the support to get his right arm back and pull his sleeve away. As Tori I do not allow things to get so far, for at the moment that his left leg is off the ground and his balance thus most precarious, I swing Uke, pulling his bent right arm out straight and pushing and steering his left shoulder with my right hand, and take him down to the mat in a twisting fall.

Uke: Peter Snijders.





Series V

O-Soto-Guruma

Uki-Waza

Yoko-Wakare

Yoko-Guruma

Ushiro-Goshi

Ura-Nage

Sumi-Otoshi

Yoko-Gake

O-Soto-Guruma - Major Outer Leg Wheel

Uke has advanced and I have simultaneously taken a side step with my left foot.

To recover his balance, Uke now steps forward with his left foot. As his left leg passes his right I place my right hand firmly under his left armpit and draw his left arm against me. As in Ashi-Guruma and O-Guruma, I use my right leg brought through past his right supporting leg, as an axle over which Uke is floored, as shown in the last photo.

Uke: J. Mackaay.



Uki-Waza - Floating Technique

As Uke steps forward with his right foot he does not, as usual, grip me by my left lapel but thrusts his right hand and arm under my left arm and holds me at my back. I do exactly the same with him, so that we are in the same initial position as the Sumo wrestlers (see also Sumi-Gaeshi). Uke's hand on my back can be clearly seen, just as mine on his back. Uke now advances his left foot and I step to the rear and a little inwards, so that the inside of my right foot is approximately six inches away from my left heel and is placed directly in front of him.

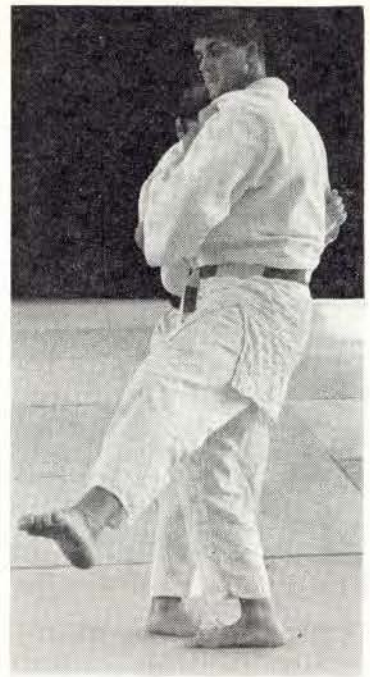
In doing so I shift my body in the direction in which my left foot is pointing and at the same time pull Uke's right sleeve so firmly at the level of his elbow that his weight already comes to rest on his right leg. His balance is so upset that he is not able to block my next movement.

Taking my time, I advance my left leg in the same forward direction. I let myself fall backwards, my trunk meanwhile turning leftwards. Hanging on Uke all the time, I continue to pull with my left hand.

In the last photo it is clearly seen how I have pushed Uke away with my right hand; while my right foot is resting flat on the ground, turned away from Uke as far as possible, the outside of my left foot and my left elbow form my supports. It is also easy to see how I am keeping my gaze fixed on Uke as always.

Uke: Peter Snijders.





Yoko-Wakare - Side Avoiding

Uke having come in with his right foot, I have moved sideways with my left leg. Uke immediately advanced with his left foot and I put my right foot next to his right foot, so that we came into the position shown in the first photo. Uke tries to avail himself of this opportunity to force me down and with this in view, presses the upper part of my body backwards.

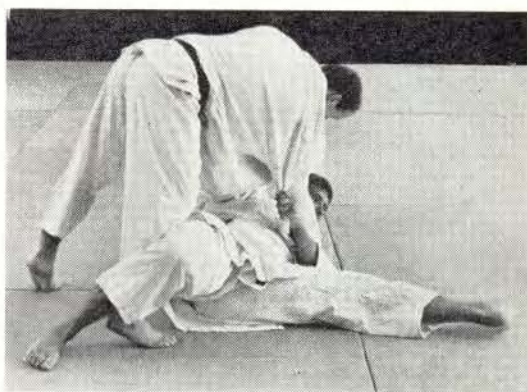
I now turn my body sideways to the left away from him, and fling my left leg outwards to the left, with a swing round to the rear, so that my whole body is turned away from him.

I land on the ground with my left leg extended outwards and keep my right foot, in the well spread sitting posture at which I have arrived, firmly against the ground, in order to have two good supports to be able to complete my Side Avoiding throw. In my fall, I have kept my left arm well raised to keep Uke off me. Now by pulling well with the left and pushing with the right, with my right foot as a powerful support, I throw him clear across me and he lands away from me with his back on the mat, as clearly shown in the last photo.

Uke: Peter Snijders.



Note: The bottom photo clearly shows what would happen if, in my turning outwards fall, I did not hold my left arm up. Uke would not be thrown clear over me, but would land on me and might even proceed into Ne-Waza.





Yoko-Guruma - Side Wheel

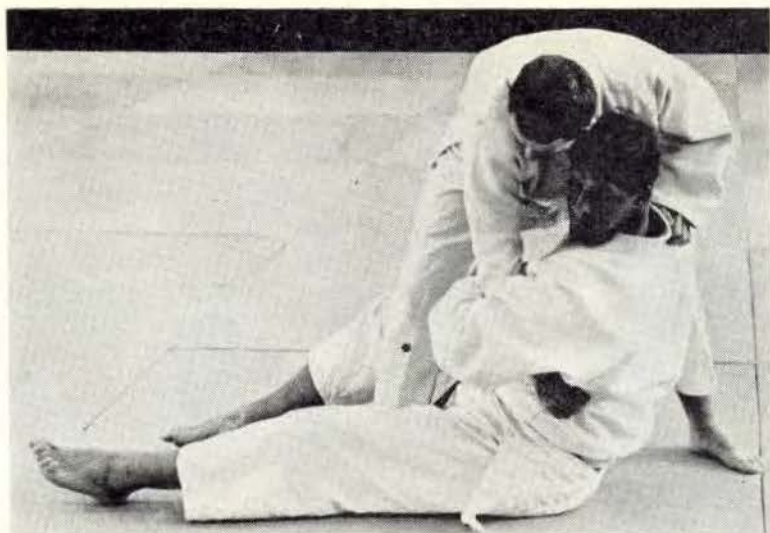
Uke advances with his right foot and with his right hand grips me over my left shoulder at the back, seizing me by my right sleeve with his left hand to be able to pull me forward.

I immediately put my right leg right round his extended right leg and turn myself round completely, using Uke's leg as a pivot.

Consequently, I am now lying right in front of Uke. I at once turn my head and trunk away from him, in the direction of the throw I am going to make. I place my legs wide apart so that my right leg (still round his leg), slightly bent with the foot flat on the ground, provides me with a good support; my left leg, stretched straight forward and slightly off the ground, functions as an axis round which, thanks to my pulling left hand and pushing right, Uke is floored.

Finally, it can clearly be seen, how as Tori, I keep my gaze on Uke, to keep him under control to be able easily to proceed to Ne-Waza immediately, should it appear that the throw has not come off perfectly.

Uke: Peter Snijders.



Ushiro-Goshi - Rear Hip

Uke steps forward with his right foot and as in Utsuri-Goshi, I take a step backwards with my left, making a quarter turn.

Uke now comes in at once with his left foot to try to perform a hip throw. For this purpose he has already put his left arm over my shoulder. I let my knees sag a little and put my right arm round his waist.

I now lift Uke up with ease, and to avoid Utsuri-Goshi (see p. 72) he puts his legs out. I now make a half turn round to the right and throw him, back downwards, so that he falls flat on his back on the mat.

Uke: Sasahara and J. Mackaay.





Ura-Nage - Back Throw

Uke steps forward with his right foot and throws his right arm round my neck and head. I immediately advance my left foot slightly, holding with my right hand on his sleeve in the usual way, throw my left arm round his waist and pull him to me.

This is the starting point of a magnificent screwing movement. I stretch my bent knees, protrude my abdomen and lift him in the air.

As he keeps his arm firmly round my neck for protection and defence, I get tremendous leverage on him for the proper execution of my throw.

Continuing to stand squarely on both feet, I turn my left foot slightly outwards in the direction in which I intend to throw Uke. I lean well over backwards, my trunk bending with the rest of my body, and pull him over me. I throw him outwards so that he lands on his left side to my left, on the mat.

With my right foot still flat on the ground and my left leg stretched outwards as supports, I watch Uke as he falls, ready if necessary to proceed to further action.

Uke: Peter Snijders.



Sumi-Otoshi - Corner Drop

Uke has advanced first with his right foot and then continues with a step forward with his left. This is the moment I have been waiting for to advance somewhat and to twist Uke well towards me (first photo).

I then step forward my left foot and stand with my full weight on that foot in order to be able to withdraw my right foot as shown in the second photo.

I have now got the chance to add the power from that right leg necessary to throw Uke in a corner drop, as illustrated in the last photo. My right leg placed to the rear has given me the possibility of pushing Uke away from me into a corner and in so doing at the same time to turn him with my hands (pulling with the left and pushing with the right).

Uke: J. Mackaay.



Yoko-Gake - Side Hook

From the fundamental position, Uke advances with his right foot and I have retreated with my left. At the same time I have begun to pull Uke horizontally and with both hands, to make him bring up his left leg in order to maintain his balance. But I do not give him the chance, for I now make a half turn with the upper part of my body, pull Uke with my left arm, as illustrated in the first and second photo, as high as possible to his right, so that he leans over to the right and is supported entirely on the outside of his right foot. By pushing him in that same direction with my right hand and arm (see photo) and spreading my legs so that I assume a strong position, it is a simple matter to carry out the Side Hook on Uke.

Supporting myself well on my right leg, I swing my stretched left leg against his right ankle. Having lost my own support, I now fall sideways to the left. In doing so I take Uke along with me by gripping him firmly by his left lapel with my right hand. Thus I control Uke till on the mat and there, still holding on to his lapel, I keep my right hand on his chest. In this way I have prevented Uke from continuing to turn round in his fall to land on top of me.

Uke: Peter Snijders.

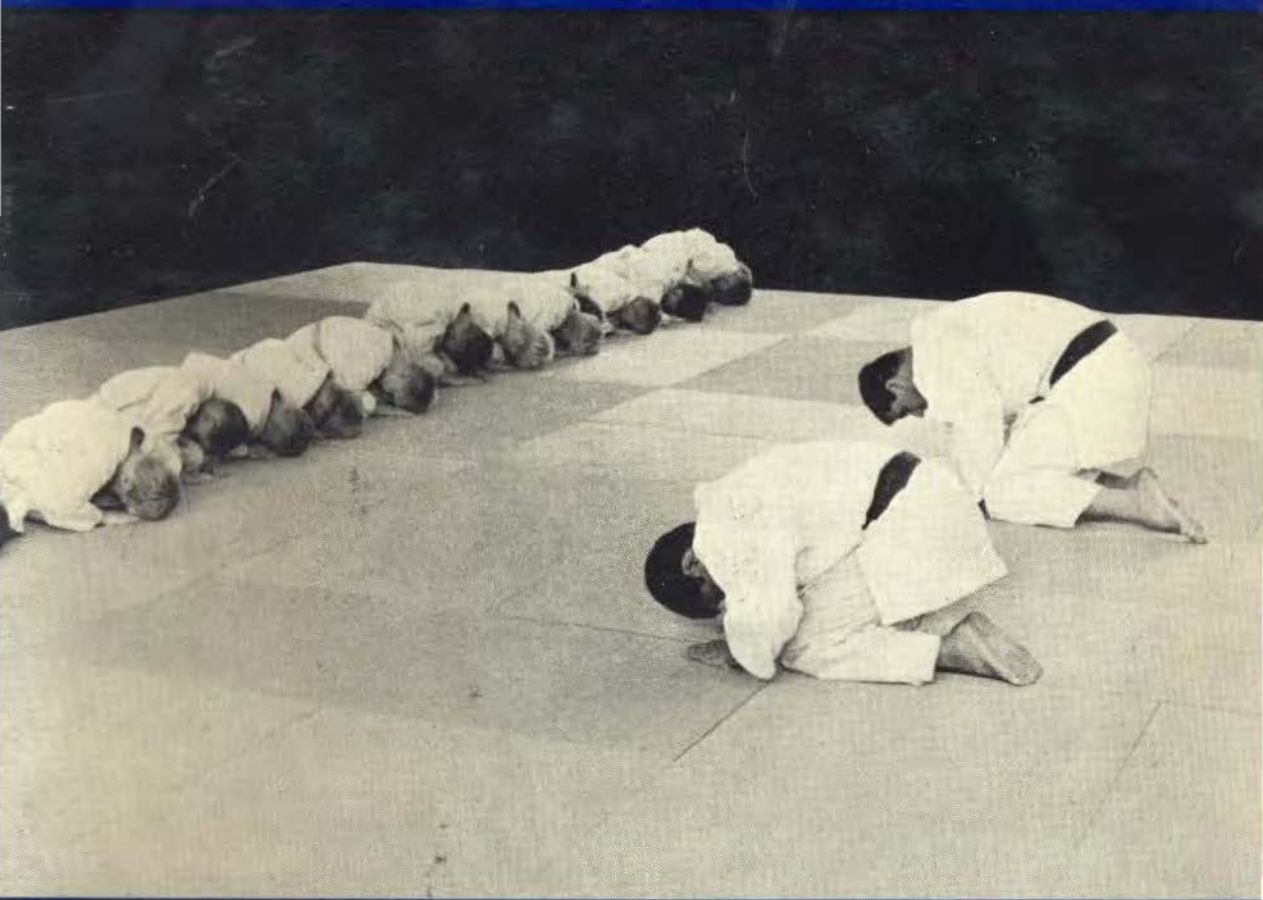


"My Judo" - The Secret of Anton Geesink's Success

"My Judo" is the first book written by Anton Geesink in his own characteristically pithy and personal style. In it, he describes the techniques which he considered the most important in the building up of his contest arsenal: from the Tsuru-Komi-Goshi to the Sankaku-Waza, the triangle techniques which occupy such an important place in his ground work. But he also describes his application of those techniques in contest, adapted thus to his character, attitude, speed and skill.

Geesink describes the throws and holds with which he gained his great successes: the O-Soto-Gari, the Major Outer Leg-Sweep, with which he became third in the World Championships at Tokyo in 1956 against the Frenchman Courtine; the Sasae-Tsuru-Komi-Ashi, the Lifting Leg Block, which, in Paris in 1961, formed the introduction to his Mune-Gatame, his breast hold, with which he gained his first World Championship title against the Japanese Sone; the Uchi-Mata, the Inner Thigh Throw with which he defeated the Japanese Koga at the same World Championship matches; the Kesa-Gatame, the "golden" scarf immobilizing hold with which in a combat lasting a good nine minutes against the Japanese, Akio Kaminaga, he became World and Olympic Champion.

In this book, Anton Geesink has given us "His Judo", form and contents combining to give insight into the way in which he has developed it, illustrated by exclusive photos from his contest repertoire and more than 150 action photos, together with the necessary explanations.



ARCO PUBLISHING COMPANY INC.
219 Park Avenue South, New York, N.Y. 10003